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THE MAIN STREET, THRUMS

A motion picture town, built to film a dramatization of "Sentimental Tommy," by J. M. Barrie

ARCHITECTURE and the MOTION PICTURE

By CARL A. ZIEGLER

THROUGHOUT the ages humanity has struggled with the problem of self-expression, yet with all its accomplishments along that line man will probably never thoroughly understand man until some genius invents a means of reading thought. Then we shall understand each other.

Just when man learned to talk we do not know, but pantomime probably precedes voice. Man soon learned that voice alone did not adequately express his emotions, so he invented music and with the aid of music man has managed to express his emotions perfectly.

Man, however, was not satisfied that his thoughts or his deeds should perish with the song, so back in the prehistoric days we find records of man's first efforts to tell a story by means of pictures. The cavemen of Europe may have had less brain capacity than men of today, but the pictures which they cut on the walls of the caves which formed their habitations have defied the ages and tell us today of deeds that occurred long before the pen of history started to record the acts of man.

When prehistoric man first made use of pictures to tell his story we do not know, but from the records which he has left we may infer that human nature has not changed very much through all the ages.

A man more intelligent or stronger than his fellows rescues a maiden of his tribe from a wild ani-

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THE VILLAGE SMITHY, THRUMS

mal, which he kills. He suspends the skin before the door of his cave, but in time the skin is destroyed. To kill a wild beast is a brave deed, and the man desires that his children and his neighbors shall remember his strength and courage, so he cuts as well as he can, into the stone something that resembles the animal which he has killed. Wishing to have the sign attract as much attention as possible, he daubs his figure with red earth. He did not understand the art of writing "titles" to which our experts of today give so much attention, but nevertheless he has clearly told his fellow man that "here dwells the man who is courageous and strong enough to slay a beast."

From this crude beginning the art of picture writing developed until we have histories of nations told by pictures, some of which are extremely interesting, but unfortunately very little known to the layman of today.

Like the directors of the modern picture play, the artists of prehistoric days soon formed certain immutable rules, some of which may appear very queer to "picture lovers" now.

It was the custom of the primitive artist to make the hero huge and the beast which he slew very small. By this the artist wished to convey an impression of the strength of the hero. The idea that a small man who killed a huge beast would be much more impressive was too complex an idea for the primitive artist.

In all the antique sculpture of India and Egypt the conqueror is represented as colossal, while his enemies are always very small. This idea would hardly suit the hero of the modern "picture play,"

THE VILLAGE SCHOOLHOUSE

who wants his enemies very large in order that they may fall the harder.

Another rule observed in the early pictures was that the conquered man or beast must not be shown fighting back, complete submission to the hero being always depicted. In the Egyptian pictures the spear of the conqueror was in the eyes of the pigmy slaves or his lash upon their backs. Not until the days of Assyrian and Greek sculpture did we see the beasts or the enemy offering more than half-hearted resistance to the conquerer.

With the invention of language a larger scale of expression was possible, but up until modern days a very large percentage of the people was illiterate and received their deeper impressions through painting, music, sculpture and architecture, by which means the great "masters" of the world have been able to convey to mediocre minds great visions which only the master mind could seize and present in concrete form to those less gifted. This is the gift which true Art has given to mankind.

Greek art is the concrete expression of an intellect never excelled in the world's history. The glory that was Rome's may be visualized in the architectural remains of that great nation. In Gaul and Britain the conquering legions erected massive Ro-

A TYPICAL VILLAGE HOUSE

DAVID GEMMEL'S HOUSE, THRUMS

man structures that conveyed to the conquered people very definite ideas of the power of the Roman Empire. The Master Painters have been able through the medium of pictures to convey to the lay mind wonders of nature that would not have been comprehended without the genius of the master. Beethoven and Wagner have caught and imprisoned in music the elusive spirit of the forest with the everlasting weaving of its shadows, so that the dullest mind may understand its majesty, although they might not themselves have observed this phenomena in the forest itself.

May it not be that in the future, when the art is further developed, a super-director of the "picture play" may succeed in impressing upon the great masses of the people a realization of the vital truths in Architecture and the kindred arts to which the sordid conditions of modern life have, it would appear, closed their eyes?

Despite very sincere efforts the architects, sculptors and painters of America have failed in this purpose; not entirely, perhaps, but the vision is vouchsafed to so very few of the toilers to whom a realization of the higher aspirations contained in the fine arts would mean so much.

DR. McQUEEN'S HOUSE, THRUMS

In the fifth book of "Notre Dame" Victor Hugo states "that before the invention of the printing press, in the fifteenth century, architecture was the principal, the universal writing; that up to that period all human aspirations and endeavor were built into masonry and that every popular idea as well as every religious law had its monument."

With his marvelous genius at word painting he described how succeeding types of architecture took possession of the public mind and became the concrete expression of a people; until, through a transitional period influenced by some great intellectual change, it developed into another type which more fittingly expressed the new ideals.

He calls attention to the fact that in the fifteenth century architecture lost its function as the chief recorder of human advancement and "the stone letters of Orpheus gave way to the leaden type of Guttenberg." However abstract this expression may appear to the layman of today, the architectural student has no difficulty in interpreting from the architectural remains of the past the characteristics of the people who formed the civilization which it records.

There is perhaps no other industry in the country that has been as successful as the motion picture industry in reaching the public and really securing their interest in what it has to present, and, obversely, there is perhaps no other profession that is less understood by the general public than the architectural profession.

The result of this condition is the fact that the motion picture industry in a very few years has become one of the largest industries in the country, whereas the public has only a very vague idea as to just what the architect is driving at in his periodic railings at the lack of appreciation on the part of the public.

The architects of this country have thus far failed in their efforts to instill into the minds of the American public a deep conviction as to the importance of the part which architecture has played in the activities of mankind, and their failure to secure a proper place for their subject in the general educational courses of any of our larger colleges does not augur well for the future.

History has taught us, however, that any real truth, although held to be the dream of an idealist today, is often the creed of the minority tomorrow, eventually to become the faith of a people, *"Vox populi, vox Dei."*

"America" is simply an idea and hardly old enough to have been tried out, but from the day when the Pilgrims knelt in prayer on the shores of the New World to the day when America's sons went courageously back to the Old World to fight for liberty there has always been an element of truth and sincerity in her history and a complete avoidance of the desire for conquest. This element was adequately "registered" in our colonial architecture and it is not beyond hope that we may rise above the present turmoil of commercial enterprise and in a quieter mood register a truer architectural expression of our national ideals.

The producer of the motion picture play is primarily a keen business man; no captain of industry has studied his field more carefully. With

him the unpardonable sin is to attempt to produce something that is over the heads of his audience. He is not in business primarily to educate people. What was it then that led the large producing concerns to add to their staffs the capable "art director" and still more recently the "architectural director"? This would not have been done had the public been satisfied with the crude settings that we remember in the early productions. Possibly very few recognized the anachronism in using arches in a period antedating the invention of the arch, or in the use of the Roman orders in a purely Greek composition. But the producer has found that his architectural settings do convey to the public very definite impressions that he wishes them to have in order to realize fully the character of the actors in the play, and he is willing to go to very great expense to secure even the slightest advantage in this respect.

As an illustration, I was inspecting a very cleverly designed "set" at one of the larger studios recently and was very much interested to have the "art director" call my attention to the fact that this charming interior had been entirely reconstructed after the first scenes were taken in order to emphasize the regeneration of the principal character in the play (the original decorations having been of a very gay and bizarre nature). The director might have been forgiven for using the same "set" throughout, but the true artist recognizes the fact that genius is the ability to take infinite pains to produce what to duller minds are none but very insignificant results.

A HOUSE IN THRUMS

The Famous Players-Lasky Corporation has recently built at Long Island City an extensive group of concrete buildings to be used exclusively for motion picture production. Here a large force of draftsmen under the very competent supervision of Mr. Robert M. Haas, the "architectural director," designs the "sets" as carefully as the architect designs the building for his client. In fact, I think the actors make much better subjects than the average client, as they usually permit the director to do the designing without introducing any pet hobbies of their own and are entirely willing to be fitted with the proper architectural surroundings to conform to their character.

Before any of the "sets" are designed, the architectural director must carefully study the scenario, and after the director of the play has decided upon the salient characteristics to be emphasized, the sketch designs of the "sets" are submitted for his approval. One may imagine that the director is a very busy man, for from the moment he first reads the scenario until the last "shot" is taken, his mind is the depository for innumerable details, all to be properly catalogued and brought forth at the proper time, and any lapses upon his part are apt to stand out upon the screen much like the spots upon the hands of the ambitious spouse of "Cawdor's Thane" and to receive the same abjuration.

The photographs illustrating this article show a village built by the Famous Players-Lasky Corporation as a setting for a production of Barrie's "Sentimental Tommy," and give some idea of the length to which a producer will go to create a proper atmosphere for his play.

As an architect who has devoted considerable study to this class of work I must confess that I was amazed when I was driven from the studio in Long Island City to the site on which this village had been erected, and after much study of this and other architectural efforts on the part of the Lasky Corporation I venture to prophesy that the producer of the motion picture play may yet succeed in doing what the architects of the country have failed to do, namely, the creation of a medium that will make architecture understandable to the general public.

A topographical survey was made of the site that had been leased for the purpose. A careful model of the ground was made and the general plan of the village was laid out thereon.

In an incredibly short time the drafting force had prepared sketches showing the character of the buildings to be erected and in ten days after the scheme had been approved a force of carpenters, etc., was busy erecting the framework of light studding on which the buildings were to be formed, the entire village being completed in three weeks.

It must be remembered that for the purposes of the modern picture play the ordinary stage setting will no longer suffice. With the exception of the church in the rear of the group (which was added to help the skyline), these buildings are in three dimensions, all being practicable buildings, excepting that some are finished only on the side toward

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the camera, the rear showing the supporting framework only.

The walls and roofs are covered with burlap, compoboard, plaster, anything that will give the proper texture. In no case is stone used for the walls or tile for the roofs; even the roadside walls and bridges are modeled of plaster and painted. How Mr. Haas and his assistants were able in so short a time to give the necessary instruction to the army of workmen, to produce so successfully the old effects shown in the photographs, giving the impression of centuries of use, may well be a matter of amazement to the architect, for we all know the difficulty of attempting to produce that feeling of simple craftsmanship in the materials which we use in similar types of buildings.

THE HOUSE OF THE PAINTED LADY

It will be noted that not a single human being or an inscription of any kind is shown in these photographs and yet by the use of architecture alone an atmosphere has been created which needs no architectural interpreter. The labor of generations of simple craftsmen is obvious in the village, and of course this atmosphere must necessarily have its influence upon "Tommy and Grisel" when the fate shall set them down in its midst.

The story which the architect has told in this charming bit of craftsmanship will "get over the footlights" and be understood by any audience. The play could not create the same impression if enacted upon "Main Street" in one of our typical country towns.

All architectural students realize what a tremendous influence the great expositions have had upon architecture in this country. We date our revival from the World's Fair at Chicago. These expositions were naturally of a monumental character and all who saw them must involuntarily have felt the spirit of grandeur, which architecture can so well depict. Thereafter the inartistic buildings foisted upon the public as examples of classical design, and formerly much admired, were regarded as solecisms no longer to be tolerated. Many millions of dollars were spent on these expositions which were demolished in a few years, but the educational value of the spirit which they generated is incalculable.

The patrons of the "picture play" far outnumber those who attend expositions, and the thousands of letters of criticism or commendation received by the producers indicate the interest taken by the public in all that is shown upon the screen. The possibility

of visualizing the true spirit of the fine arts, so that it may become to the general public something more than the exotic bauble of the dilettante who patronizes art merely as an accomplishment, is limited only by the intelligence and the imagination of the director.

He is not limited to the classical or monumental, but may depict the spirit contained in the humbler forms of art, which after all is what is needed most in America to-day; the art which has a message for the masses is indeed a true art.

Let the skeptic climb to the top gallery of the theatre and watch the swarthy sons of Italy glory in the triumph of "our Verdi" or stand before the Magdalen in the Baptistry at Florence as I have done, while a kindly laborer with a loaf of bread tucked in the front of his blouse explains that the statue was done by "our Donatello" and doubt the capacity of the masses to appreciate art.

Unlike the architect, the director of the picture play has the opportunity of explaining his architecture through the action of the play. Many have looked through "A Window in Thrums" without seeing what Barrie saw, but when he had set down the vision in his inimitable way the little Scotch village found a very warm spot in the hearts of book-lovers throughout the world.

Nothing is to be gained by placing the fine arts in a position where they become the subject of smug pedantic discussions of the "high brow" variety, and the architects of this country should assist in every way possible the movement to secure for American audiences the very valuable inspiration which comes from seeing with comprehending minds great architectural conceptions.

The most matter-of-fact business man receives such an impression on his first trip abroad (although it does seem to wear off). But what is to prevent the much maligned picture play from doing what our great colleges have failed to do, namely, the teaching of architecture as a matter of general education?

A STREET IN THE VILLAGE OF THRUMS

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CALCULATION of ENTASIS

By J. T. TUBBY

THE customary method of finding the entasis on the profile of a column is a long process. It consists in projecting the upper diameter of the column upon a quadrant with a radius equal to the lower diameter, finding the point of intersection, dividing the remaining sector into five or ten parts and transferring the points thus found back to the profile of the column in elevation. See Figure No. 1.

There appears to be no reason why this process should not be simplified and greater accuracy obtained, as well, by the use of the following expression (See Figure 2):

Rule: "A" equals the difference between one-half the lower diameter and one-half the upper diameter of the column. Then

"B" equals .647 x "A"
"C" " .367 x "A"
"D" " .164 x "A"
"E" " .041 x "A"

The rule applies equally well whether the column is Tuscan, Doric, Ionic, Composite or Corinthian. Moreover, the rule has a wide range of application; if the upper diameter is 4.2 ÷ 6 or 7/10 of the lower diameter instead of the usual 5/6, the difference due to this change is negligible. Conversely, if there is very little difference between the upper and lower diameters, say, the upper diameter is 11/12 of the lower diameter, the rule still holds good to within a very small error.

The method shown will eliminate errors due to mechanical instruments and save the graphic plotting indicated in Vignola.

For a closer calculation, using 5/6 of the lower diameter for the upper diameter and carrying the rule to ten parts in place of the five shown above, we obtain the following (See Figure 3):

Rule: *"A" equals the difference between one-half the lower diameter and one-half the upper diameter of the column. Then

"B" equals .8144 x "A"
"C" " .6467 x "A"
"D" " .4972 x "A"
"E" " .3667 x "A"
"F" " .2555 x "A"
"G" " .1639 x "A"
"H" " .0928 x "A"
"I" " .0411 x "A"
"J" " .0103 x "A"

*The suggestion is made that a rule so short can be filed in the back of "Kidder" for reference.

A VIEW IN FIELDSTON, N. Y., SHOWING THE GARDEN EFFECT OF THE NEIGHBORHOOD, WITH THE HOUSE OF MR. JOHN W. GRIFFIN IN THE DISTANCE
DWIGHT JAMES BAUM, *ARCHITECT*

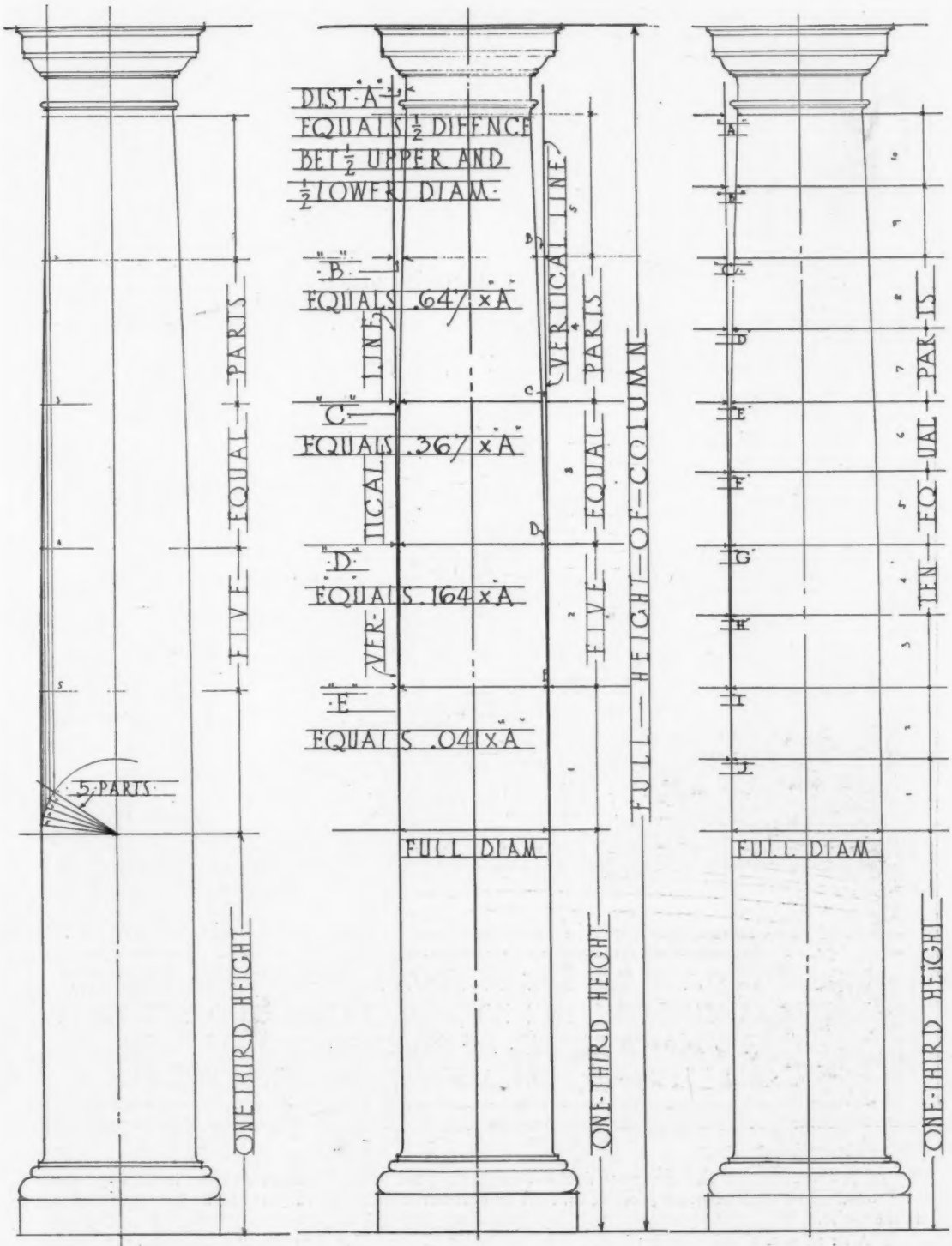
5 PARTS
FIVE EQUAL PARTS
ONE THIRD HEIGHT
FULL DIAM
DIST A EQUALS ½ DIFFENCE BET ½ UPPER AND ½ LOWER DIAM
B EQUALS .647 x A
C EQUALS .367 x A
D EQUALS .164 x A
E EQUALS .041 x A
VERTICAL LINE
FULL HEIGHT OF COLUMN
TEN EQUAL PARTS

FIG. 1 FIG. 2 FIG. 3

THE CALCULATION OF ENTASIS ON THE PROFILE OF A COLUMN

(See article by J. T. Tubby, Architect, on preceding page)

SCULPTURAL TREATMENT OF FOUR MICHIGAN AVE. BRIDGE HOUSES COMMEMORATING FORT DEARBORN AND THE FIRST WHITE MAN'S HOUSE IN CHICAGO ~ DONATION OF WILLIAM WRIGLEY JR AND FERGUSON FUND TRUSTEES.

WITH the completion of the great double-deck bascule bridge at Michigan Avenue, in Chicago, come other improvements which promise that the reconstructed street will surpass any business thoroughfare in the world.

After an educational campaign instituted in 1909 by the Chicago Plan Commission visible signs are apparent which demonstrate the wisdom of the planners. The campaign has so imbued the voters of that city with the desirability of the entire scheme that bond issues have been voted to carry on the work.

ONE HUNDRED THOUSAND DOLLARS GIVEN JOINTLY BY WILLIAM WRIGLEY JR AND FERGUSON FUND TRUSTEES TO EMBELLISH FOUR MICHIGAN AVE. BRIDGE HOUSES, MARKS FIRST STEP IN MAKING THIS GATEWAY AS FAMOUS AS THE PLACE DE LA CONCORDE IN PARIS.

THE Michigan Avenue improvement, while of great importance, is only one of the many elements of the general plan, some of which are completed and several under way. Through the generosity of William Wrigley, Jr., whose new office building is shown at the right of the illustration, and the Ferguson Fund Trustees, the sum of $100,000 is made available for the embellishment of the four bridge houses. The Ferguson Fund was instituted several years ago for the purpose of purchasing works of sculpture to be placed in various parts of Chicago. As soon as condemnation proceedings are completed the reconstruction of South Water Street will begin.

XUM

Old State House, Philadelphia, Pa.

(See reproduction of original drawing by O. R. Eggers on opposite page)

THE Old State House in Philadelphia, the birthplace of our national life, was begun in 1729. *Its progress toward completion was slow, and when the Assembly met for the first time in this building in* 1735 *it was far from finished. The great and historic chamber, known as Independence Hall, was not completed until* 1742.

The graceful lines of this historic structure present a fine example of our Colonial architecture. The building is one of dignity and has a fine sense of fitness and proportion.

In its original setting it was embowered by tall trees and formed a part of the mighty woods that gained for Pennsylvania its sylvan name.

OLD STATE HOUSE, PHILADELPHIA, PA.
THE AMERICAN ARCHITECT Series of Early American Architecture

LIBRARY
THOMAS EDISON

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EDITORIAL

Elimination of Waste in Building Industry

WE are beginning to look hopefully to Philadelphia as the one important city in the East where constructive effort in solving the intricacies of our building problems is made. A meeting held in that city late in April was called by the allied building interests to discuss the vital subject of the elimination of waste in the building industry. The meeting took place in a prominent church, and everyone discussed the matter of wasted effort, expense and time.

Undoubtedly a large part of our building costs consists of waste. We have been and are today, in spite of the lessons taught by the war, prodigal in these directions. There exists little, if any, effort to conserve. We waste and add this waste to costs.

Now, while we are marking time in building, there can be no better opportunity to discuss these vital things, and the Philadelphia meeting is a movement in exactly the right direction. Why not other similar meetings in all of our larger cities? Why look further for a topic when here is one ready to hand?

Albert Kelsey addressed the Philadelphia meeting at some length. As a practical man, he naturally had studied this matter of waste. What he said was worth saying. He stated in part:

> The great waste today is half-heartedness. Half-hearted architects and builders and tens of thousands of half-hearted members of the building trades are wasting their lives worrying about their rights while neglecting their duties. But I do not refer to moral obligations, but rather to the selfish interests of such architects, contractors and members of the building trades themselves, many of whom are losing the joy of working as well as their self-respect. The plan-factory is replacing the architect; the building-broker is replacing the master-builder, and the unskilled loafer, the honest artisan.
>
> Now, half-hearted architects, builders and members of the building trade can be easily singled out by the disorderliness and lack of care with which they conduct their building operations, while conversely it is undeniable that the happy, orderly, successful architects, builders and workmen are those who eliminate this element of waste. It is not, however, solely because they make money that they are happier, but rather because of a consciousness that they are superior men taking a genuine delight in doing things in a clean, whole-hearted manner, and thereby have learned something of the beauty and dignity of rearing buildings that satisfy.

Referring to waste in the building industry, Sanford E. Thompson, an industrial engineer of Boston, in an address in Philadelphia before the associated building trades, stated that certain waste stands out sharply in the building industry. This waste, he stated, was, in the order of its importance, loss of working time throughout the year, poor planning and lack of knowledge of the day's work.

The first of these is directly the result of the other two, and all three indicate errors of building organization. Such inefficient organization promotes waste.

"If the waste in industry could be eliminated," said Mr. Thompson, "the wages and salaries of every man could be increased."

It is generally conceded that the key to the problem of the resumption of building is the reduction of costs. The careful study of the matter of waste and how it may be reduced, if not altogether avoided, will be a long step toward the reduction of costs and early building activity.

New Jersey Abolishes State Architect

THE office of State Architect of New Jersey, held by Francis H. Bent for a number of years past, has by legislative action been abolished, and the duties of the department under this act are transferred to the Department of Institutions and Agencies.

It is regrettable that a department of a State government, so very important as one of architecture, should have been abolished, and it is further regrettable to be able to detect the influence of politics in this action.

Architects have only to consider carefully the very satisfactory results that have been secured in the State of New York by the efficient management of the State Department of Architecture, to be assured of the value of such a bureau in every State throughout the country. It is, therefore, with regret that we learn that progress in this matter should have been halted as it is by the action of the New Jersey State Legislature.

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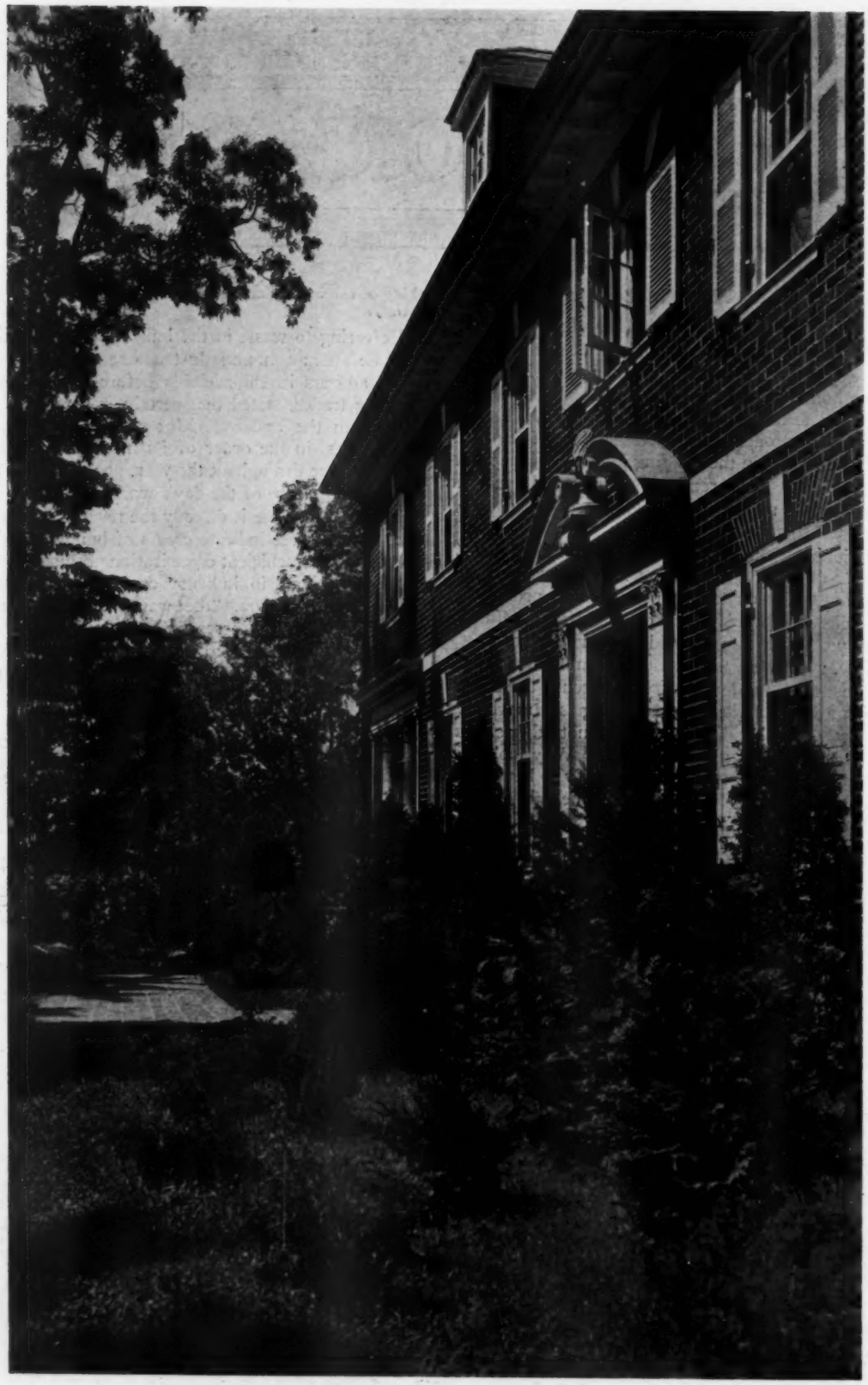
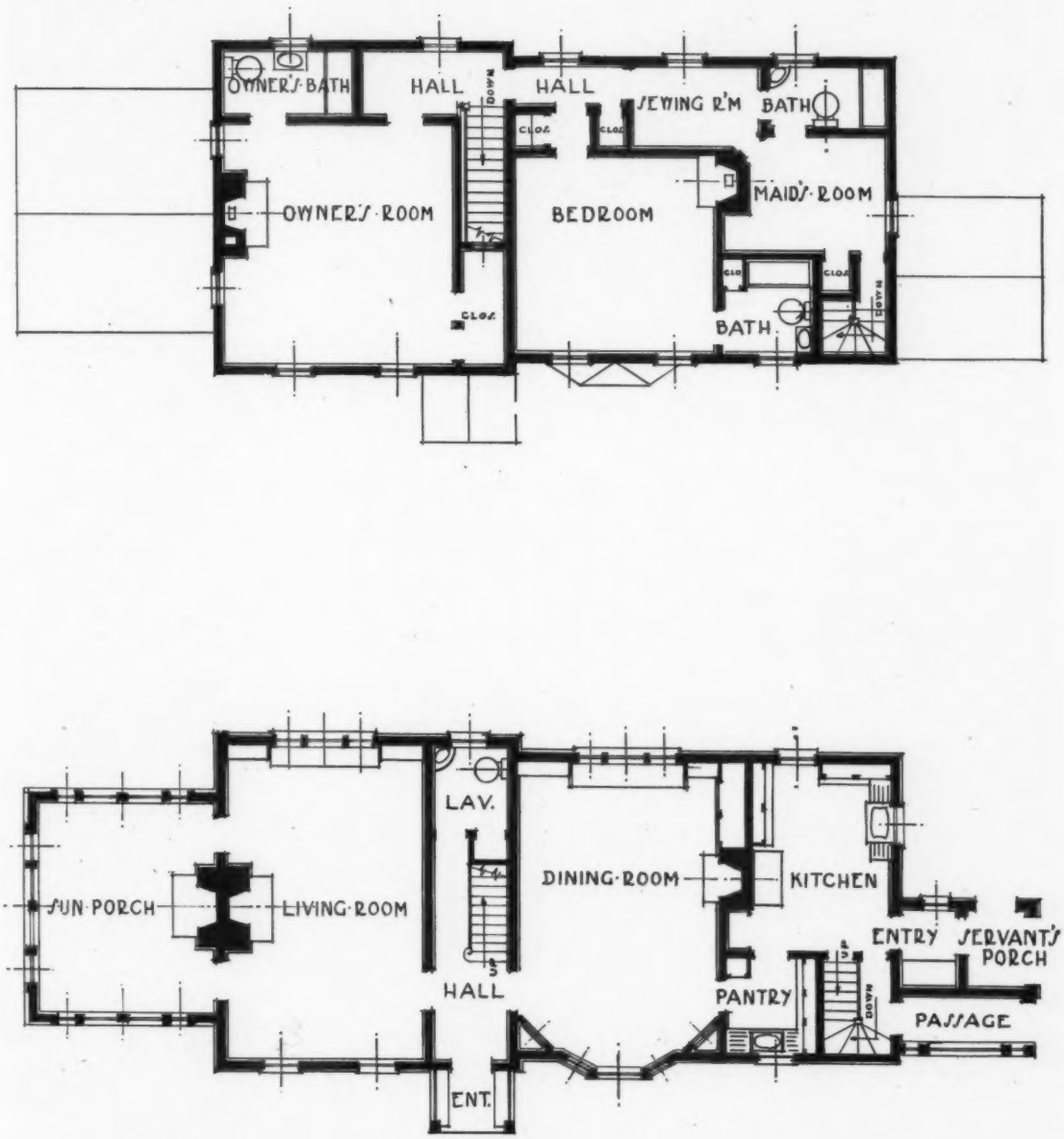


DETAIL OF MAIN ENTRANCE FRONT
HOUSE OF MR. M. A. SHEA, FIELDSTON, N. Y.
DWIGHT JAMES BAUM, *ARCHITECT*

HOUSE OF MR. R. E. LEWIS, HARTSDALE, N. Y.
DWIGHT JAMES BAUM, *ARCHITECT*



FIRST AND SECOND FLOOR PLANS

HOUSE OF MR. R. E. LEWIS, HARTSDALE, N. Y.

DWIGHT JAMES BAUM, *ARCHITECT*

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MAIN ENTRANCE

HOUSE OF MR. R. E. LEWIS, HARTSDALE, N. Y.

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LIVING ROOM

HOUSE OF MR. R. E. LEWIS, HARTSDALE, N. Y.

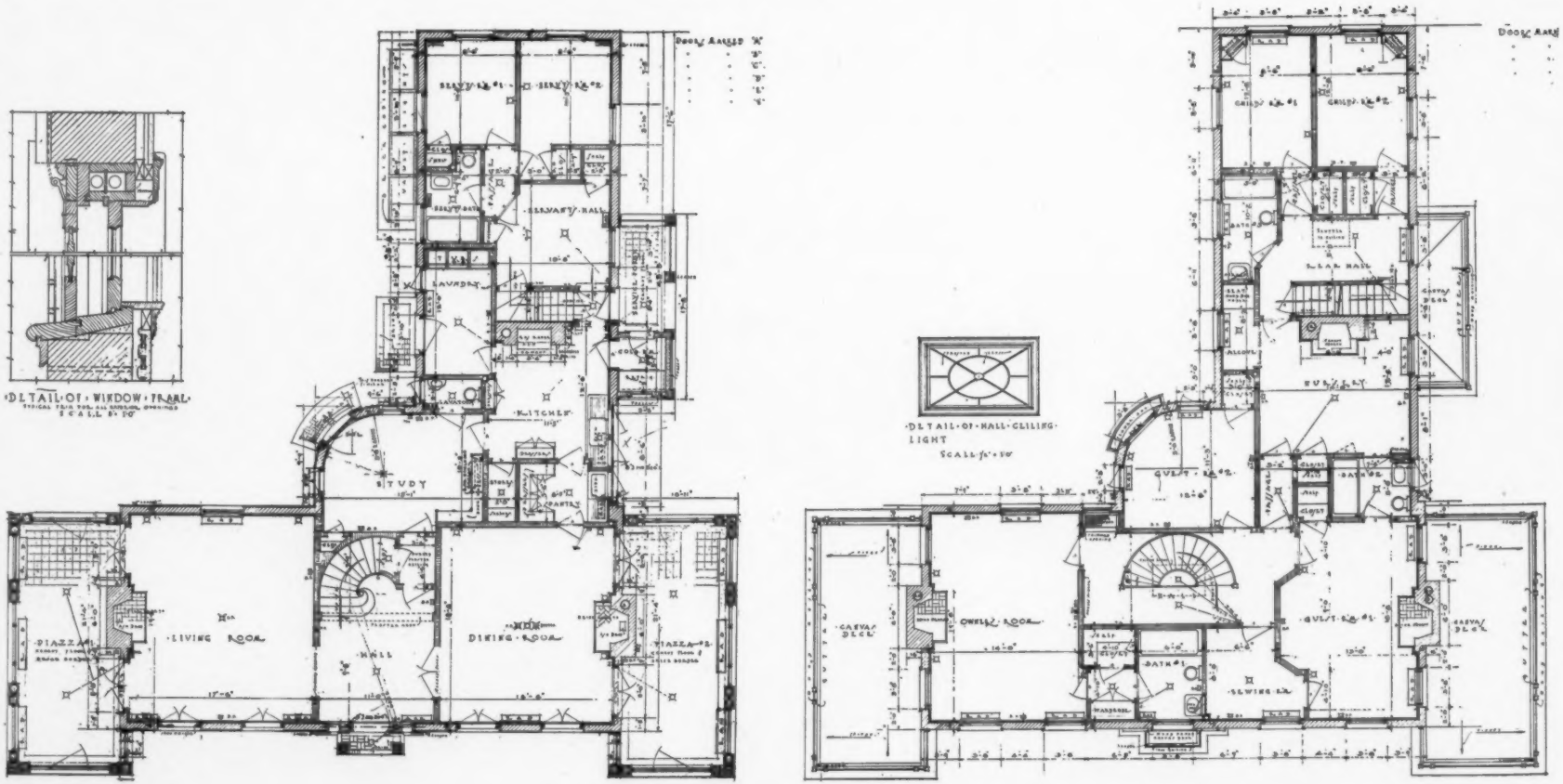
DWIGHT JAMES BAUM, *ARCHITECT*

DINING ROOM

HOUSE OF MR. R. E. LEWIS, HARTSDALE, N. Y.

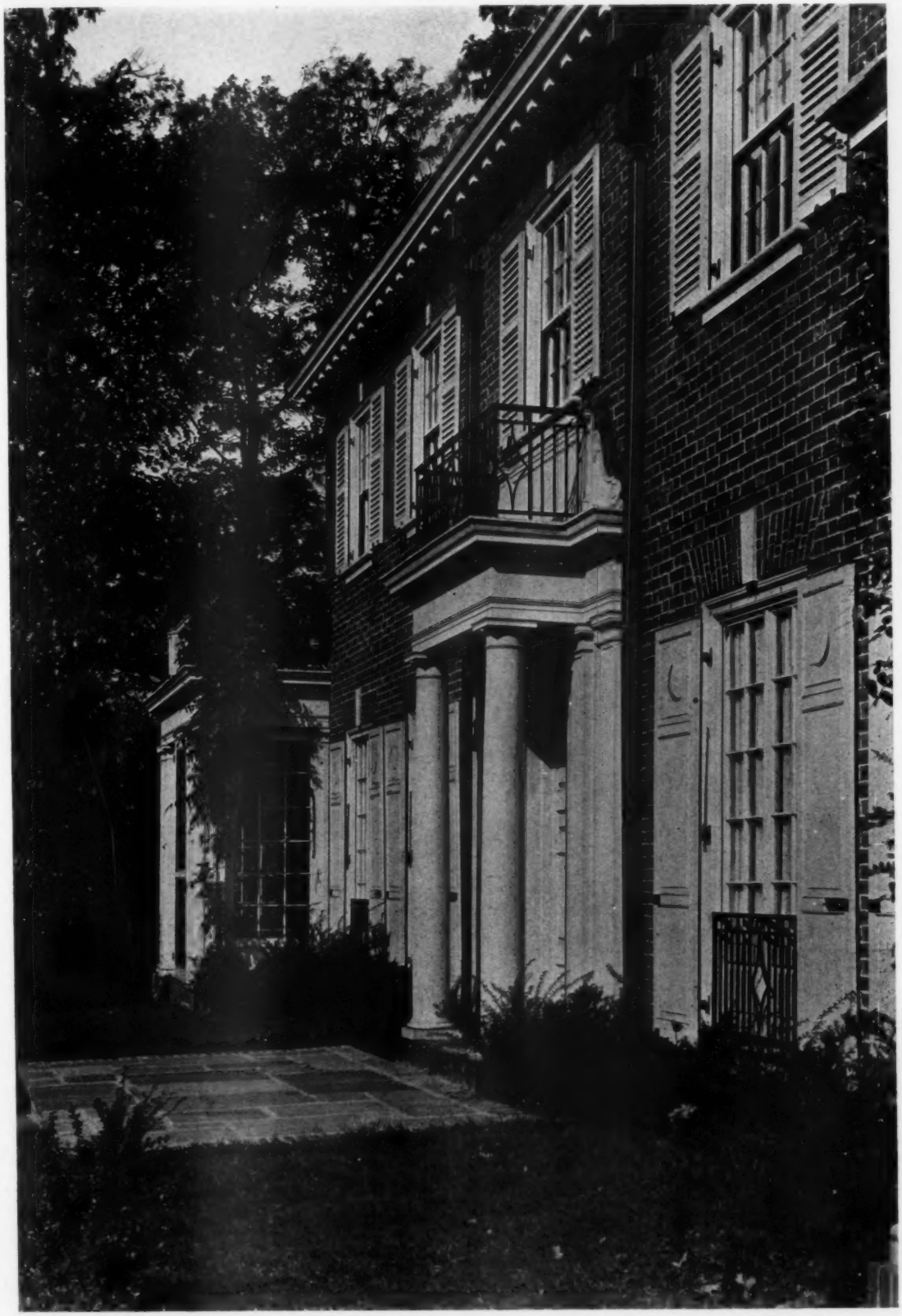
DWIGHT JAMES BAUM, *ARCHITECT*

HOUSE OF MR. JOHN W. GRIFFIN, FIELDSTON, N. Y.
DWIGHT JAMES BAUM, *ARCHITECT*



HOUSE OF MR. JOHN W. GRIFFIN, FIELDSTON, N. Y.

DWIGHT JAMES BAUM, *ARCHITECT*



MAIN ENTRANCE

HOUSE OF MR. JOHN W. GRIFFIN, FIELDSTON, N. Y.

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STAIRWAY
HOUSE OF MR. JOHN W. GRIFFIN, FIELDSTON, N. Y.
DWIGHT JAMES BAUM, *ARCHITECT*

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DINING ROOM
HOUSE OF MR. JOHN W. GRIFFIN, FIELDSTON, N. Y.
DWIGHT JAMES BAUM, *ARCHITECT*

LIVING ROOM
HOUSE OF MR. JOHN W. GRIFFIN, FIELDSTON, N. Y.
DWIGHT JAMES BAUM, *ARCHITECT*

STREET VIEW

RIVERDALE COUNTRY CLUB, RIVERDALE, N. Y.

DWIGHT JAMES BAUM, *ARCHITECT*

RIVERDALE COUNTRY CLUB, RIVERDALE, N. Y.
DWIGHT JAMES BAUM, *ARCHITECT*

VIEW ON PORCH
RIVERDALE COUNTRY CLUB, RIVERDALE, N. Y.
DWIGHT JAMES BAUM, *ARCHITECT*

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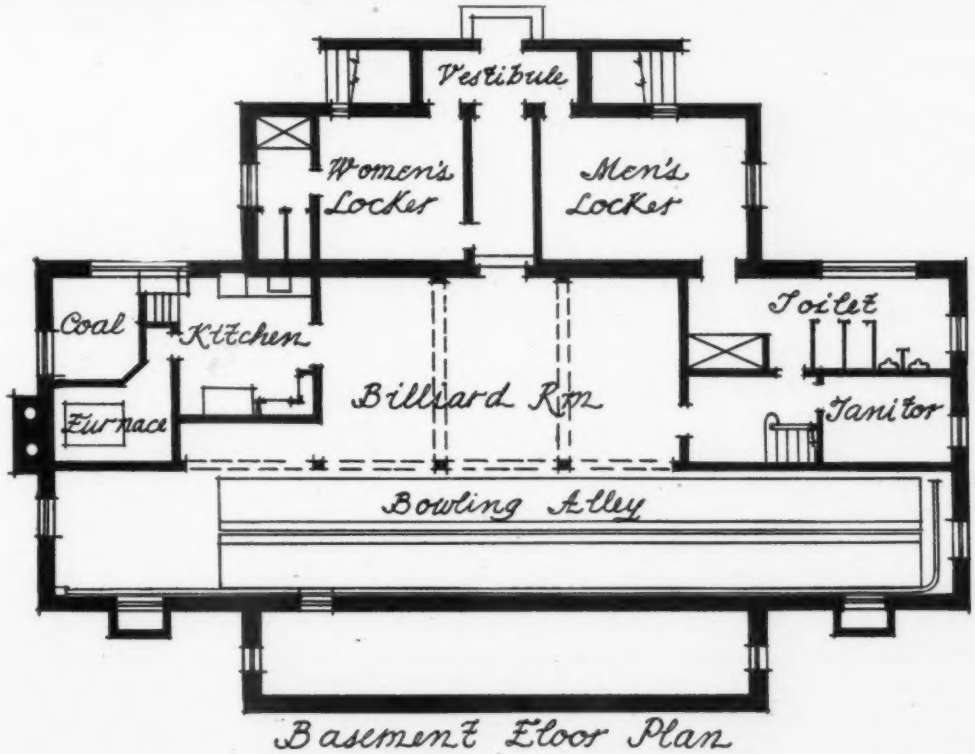
GREAT HALL, LOOKING TOWARD MUSIC BALCONY

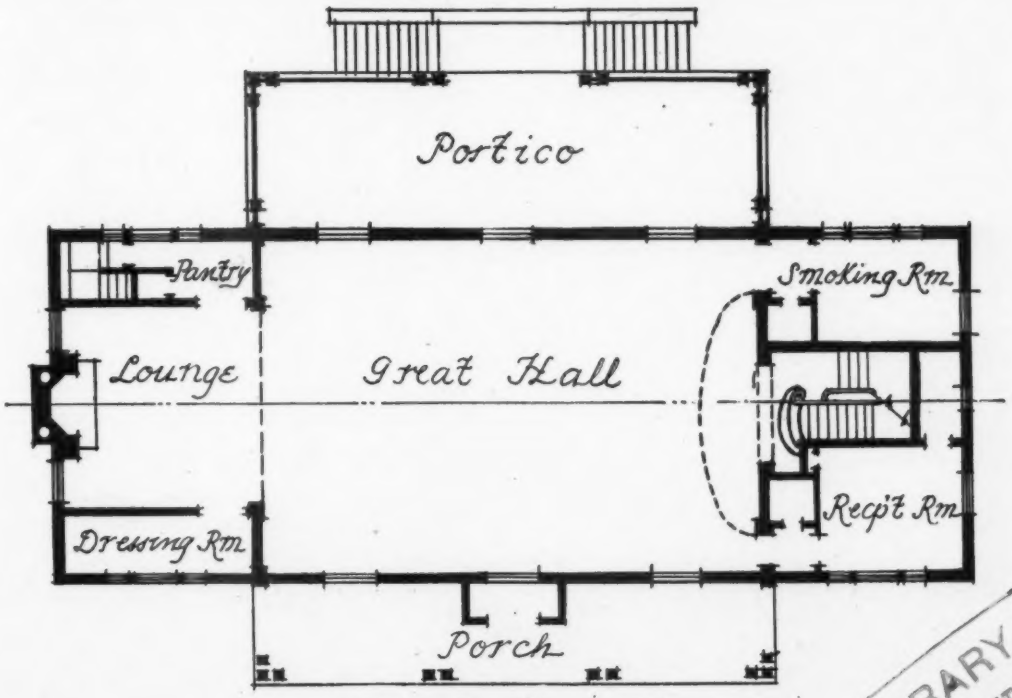


Basement Floor Plan

RIVERDALE COUNTRY CLUB, RIVERDALE, N. Y.

DWIGHT JAMES BAUM, *ARCHITECT*

FIREPLACE ALCOVE IN GREAT HALL



First Floor Plan

RIVERDALE COUNTRY CLUB, RIVERDALE, N. Y.
DWIGHT JAMES BAUM, *ARCHITECT*

LIBRARY
THE DETROIT EDISON CO.
MAY 19 1921

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NOTES on the ILLUSTRATIONS of the WORK of DWIGHT JAMES BAUM, ARCHITECT

Riverdale Country Club

THE Riverdale Country Club was organized as a community center for a small district. Riverdale embraces a section between Van Cortlandt Park and the River in upper New York City.

The men and their wives who are interested in the various forms of charitable enterprises around New York needed a community for an organization where their various interests can be pulled together and utilized for the common good.

This site selected is in the center of the district and the building as illustrated was designed, superintended and furnished throughout under the sole direction of the architect, who was put in full charge and given no restrictions, except the hard one of keeping the entire cost at a low limit.

The building consists of a large main hall approximately 30 x 60 ft. with an entrance porch on one side and a large two-story porch on the other, facing the tennis court. One end of this great hall is an alcove approximately 20 square feet which serves as a sitting room with a large fireplace. This alcove is vaulted lower than the vaulting of the main room and forms a proscenium arch, making a stage of this unit.

On one side is a storage room for scenery, while on the other is a pantry with serving arrangements including a dumbwaiter and stairs to the kitchen below. During entertainments these two rooms also serve as dressing rooms. At the other end of the hall on the right there is a ladies' reception room and toilets, in the center is a Colonial staircase leading to the various rooms in the basement and also to the musicians' balcony. On the left end side is the men's smoking or card room.

The walls of these rooms are done in a natural gray and finish plaster. The woodwork is painted a similar tone of gray except slightly warmer. The furniture is all in the same paint, while the cushions and hangings of gray cretonnes have black figures and birds with bright plumage. The rugs are old fashioned gray rag rugs and the long tables are snapped out a little in color by the parchment shades on the lamps. The small tables, ash holders, lamps, etc., are all carried out along the same designs at very little expense, making an effective scheme.

The basement has a pair of regulation bowling alleys, a pool and billiard room for two tables, a completely equipped kitchen. There is also a janitor's room, two locker rooms and two complete toilets with showers in connection. It is arranged so that there is direct entrance from the locker rooms to the tennis courts which are practically on the same level.

House of Mr. John W. Griffin

LOCATED on West 246th Street at Fieldston in upper New York City. It is a combination of New England and Southern Georgian details done in Harvard brick with white trim and a graduated slate roof. The land was rocky and very high, making it necessary to terrace the front. Interest was added to the design by the white shutters and blinds, and the iron work was used to give some interest to an otherwise exceedingly simple design.

The house is of the central type as one enters, but it immediately departs to another type plan, has a circular staircase in the hall with an unusual arrangement on the second floor, where it comes up in the center of a square hall where a quaint appearance is obtained by the oval balustrade in this room.

There are two glass enclosed porches, one on either end and a study in the rear of the main hall which forms on the exterior, at that point, a curved bay treatment.

The Harvard brick was laid with a slightly raked out white joist in the flemish bond and the roof is of green, gray and a small percentage of a dark brown slate. This material is one (1″) inch in thickness at the eaves and recedes in both size and thickness at the ridge.

The house is finished throughout in flat enamels. The floors are of oak and the bathrooms are of tile with built-in plumbing fixtures, hot water heat, etc.

Lewis House

THIS house is at Hartsdale and is built on the site of an original old farm house.

Part of the living room section was retained and the rest of the house designed to carry out the quaint Colonial character of some of the farm houses which were added to from time to time as the needs of the families called for, or as the farmers who kept them prospered. Only the simplest of materials were used and wherever any moulding or cornice remained, this was taken as a model for the new material.

The ceilings were kept very low to carry out the old farm house character and the dining room was designed to show off the many examples of Colonial glassware and china in the possession of the family.

The building was given a modern heating and plumbing system, but outside of that quaint old time characteristics were carried out. It was necessary to have an outside cellar entrance, so this was concealed behind lattice work similar to the old woodsheds throughout New England.

Shingles were used as siding as one wall of the old portion still retains the original ones. The interior mantels were studied for quaint effects and in the dining room old tiles were used.

XUM

DINING ROOM MANTEL

HOUSE OF MR. R. E. LEWIS, HARTSDALE, N. Y.

DWIGHT JAMES BAUM, *ARCHITECT*

(For other illustrations of this house see plate section)

XUM

DEPARTMENT OF ARCHITECTURAL ENGINEERING

BUILDING FOR FEDERAL ELECTRIC CO., CHICAGO, ILL.
GEORGE C. NIMMONS & CO., *ARCHITECTS*

The FEDERAL ELECTRIC and WALKER VEHICLE PLANTS, CHICAGO

GEORGE C. NIMMONS & CO., *Architects*

THE new plants of the Federal Electric Company and the Walker Vehicle Company are built on a forty-acre tract of land located at 87th and South State Streets, Chicago. They were both built at the same time and designed by the same architect and they were designed as an architectural unit. There is enough variation, however, in the details of design to show that they are two distinct plants designed in the same style.

The office portions of the plants are two stories high and the factory portions are one story high. The factory portions have saw-tooth roofs, in the design of which there are some radical departures from the usual custom. The bays in the Federal Electric plant are 16 ft. by 28 ft. and in the Walker Vehicle plant 20 ft. by 30 ft., the distance between the saw-tooths being 28 ft. and 30 ft. respectively. This spacing was especially desirable in the latter building in order to permit the assembling and driving of the electric trucks through some portions of the buildings. It is also a spacing which allows very advantageous placing of the machine tools.

In order to place the skylights this distance apart, the pitched roofs are supported by combination wood and iron trusses. The height and pitch of the glass are such that a uniform distribution and satisfactory intensity of light are secured at the working plane. Direct artificial illumination is furnished by clusters suspended from the roof and local lights in some cases, as required. The skylight glass is stationary and ventilation is secured by means of round metal ventilators placed near the high points of the roof. Line shafting is suspended from two heavy timbers attached to the lower chords of the trusses.

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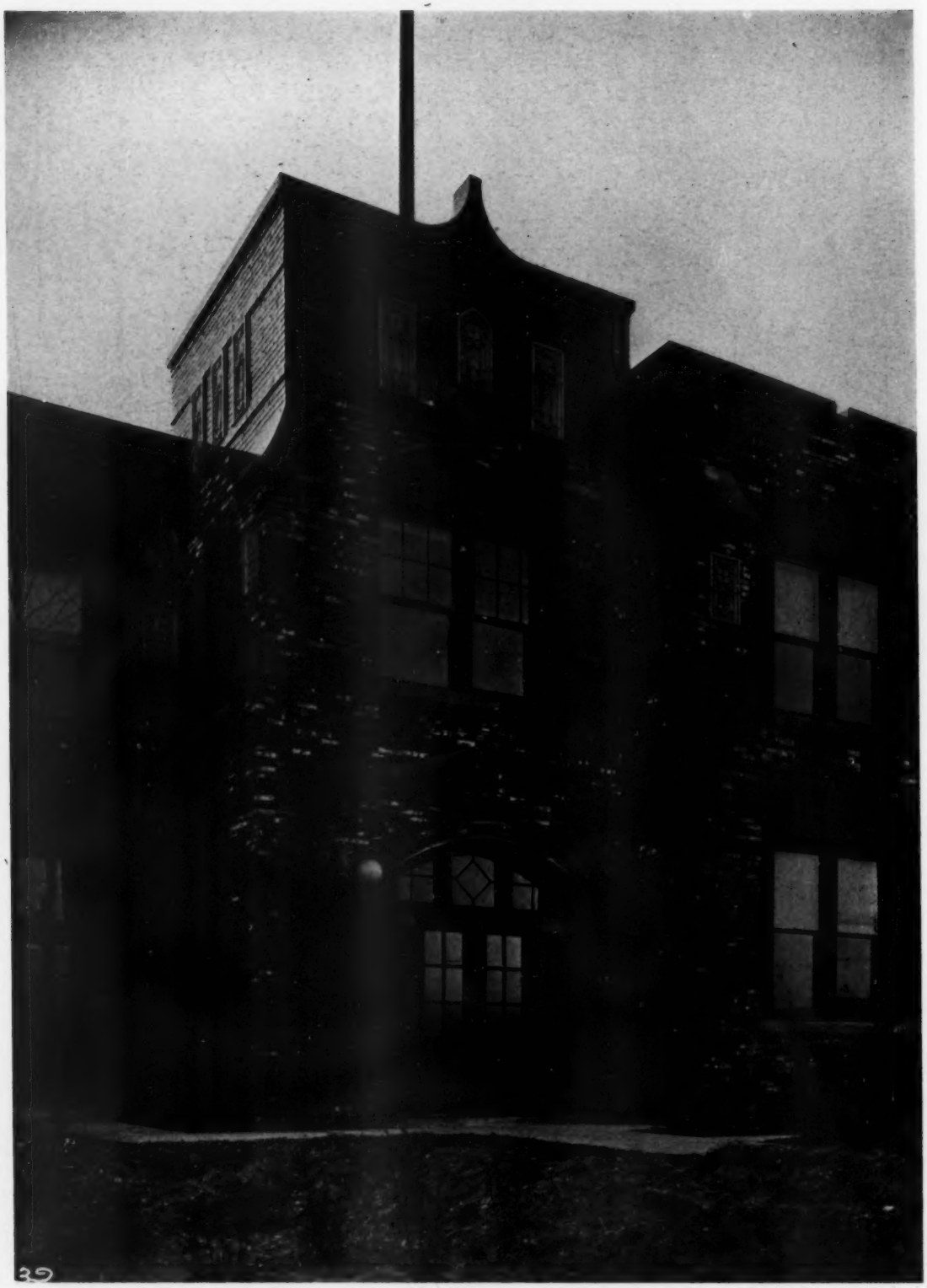
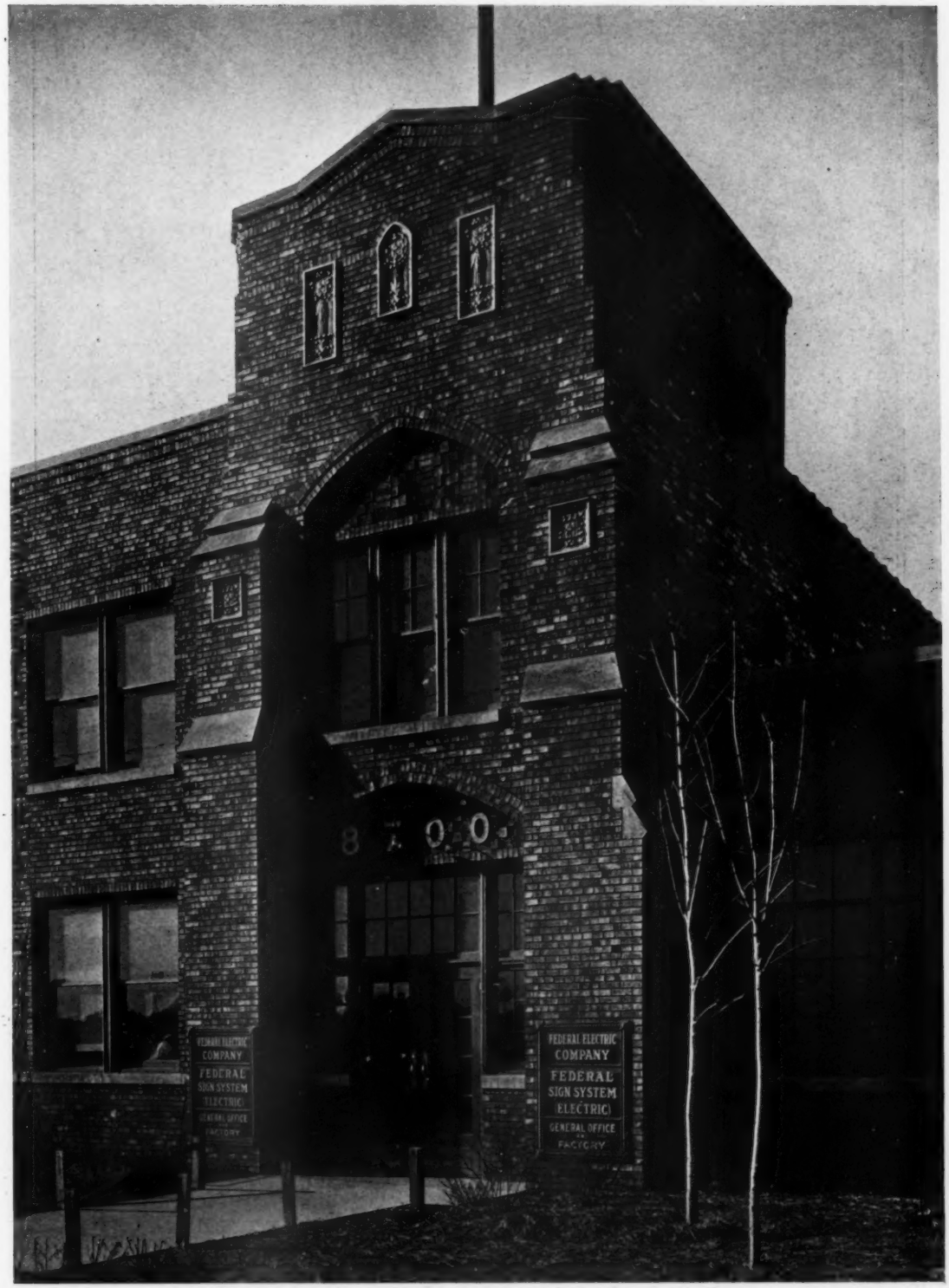


ENTRANCE DETAIL
BUILDING FOR WALKER VEHICLE CO., CHICAGO, ILL.
GEORGE C. NIMMONS & CO., *ARCHITECTS*



ENTRANCE DETAIL

BUILDING FOR FEDERAL ELECTRIC CO., CHICAGO, ILL.

GEORGE C. NIMMONS & CO., *ARCHITECTS*

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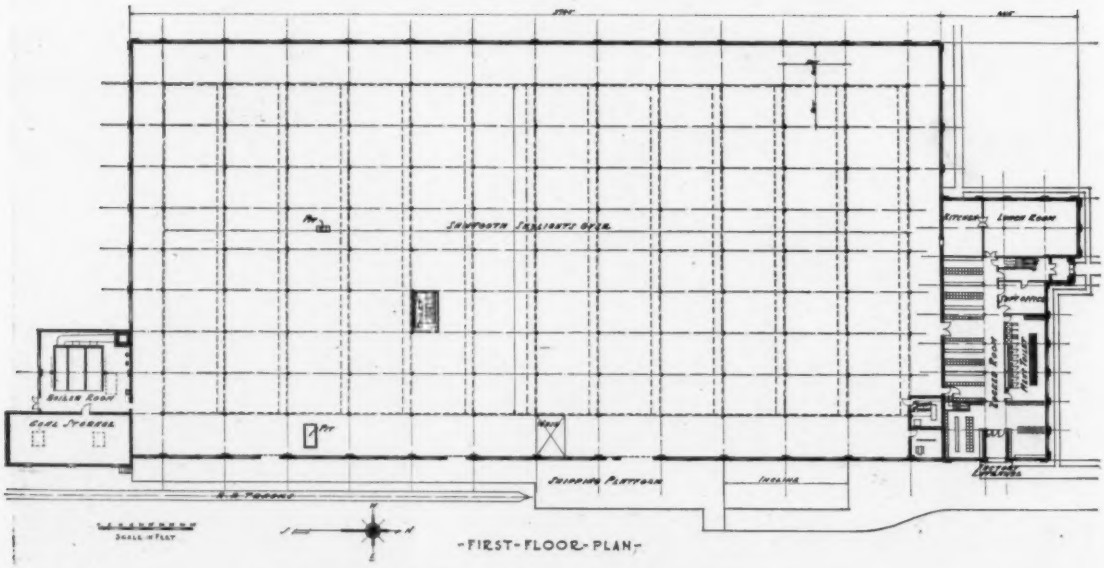
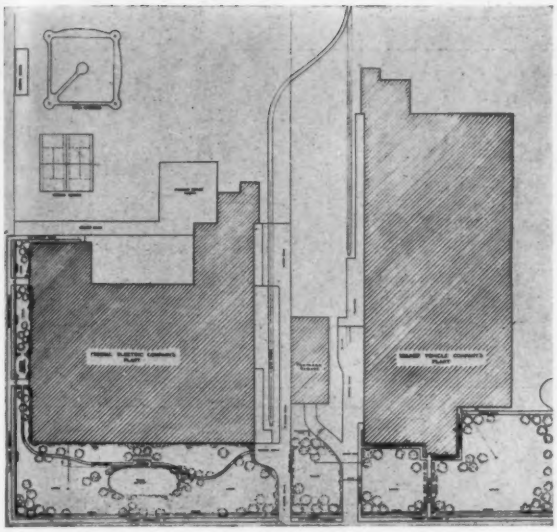
INTERIOR VIEW



BUILDING FOR WALKER VEHICLE CO., CHICAGO, ILL.
GEORGE C. NIMMONS & CO., *ARCHITECTS.*

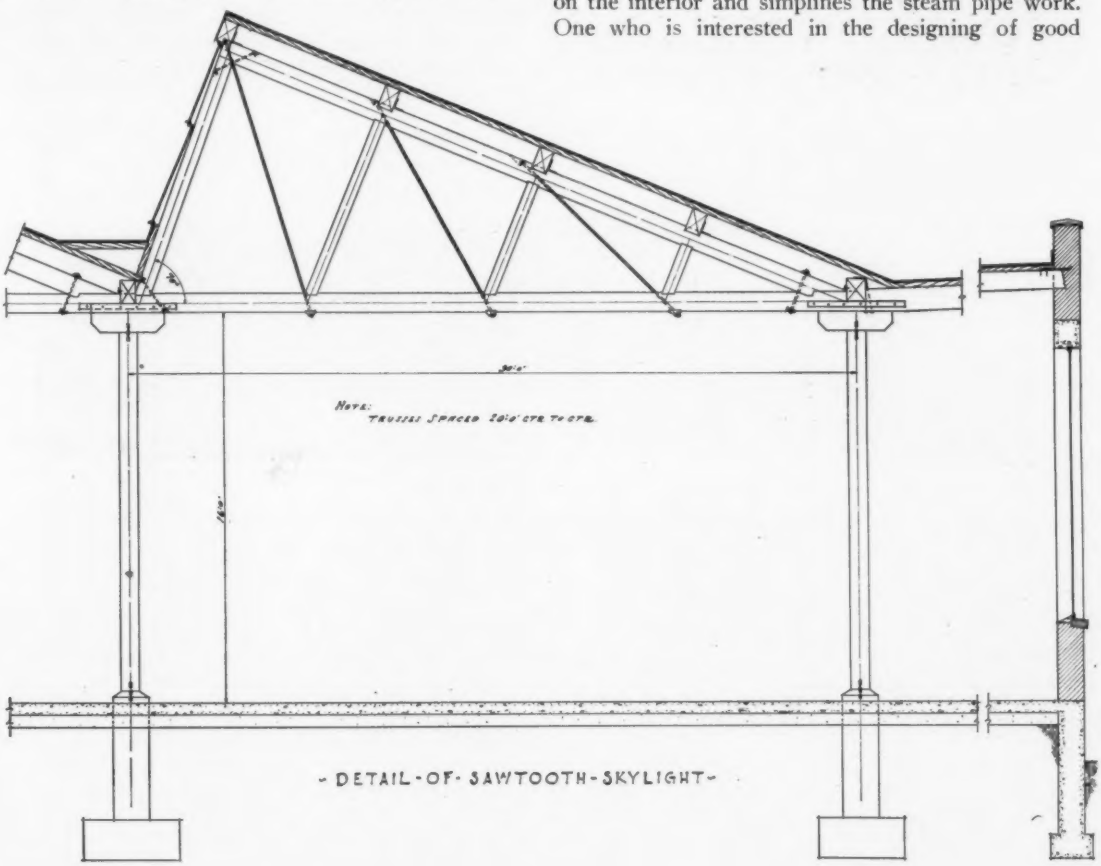


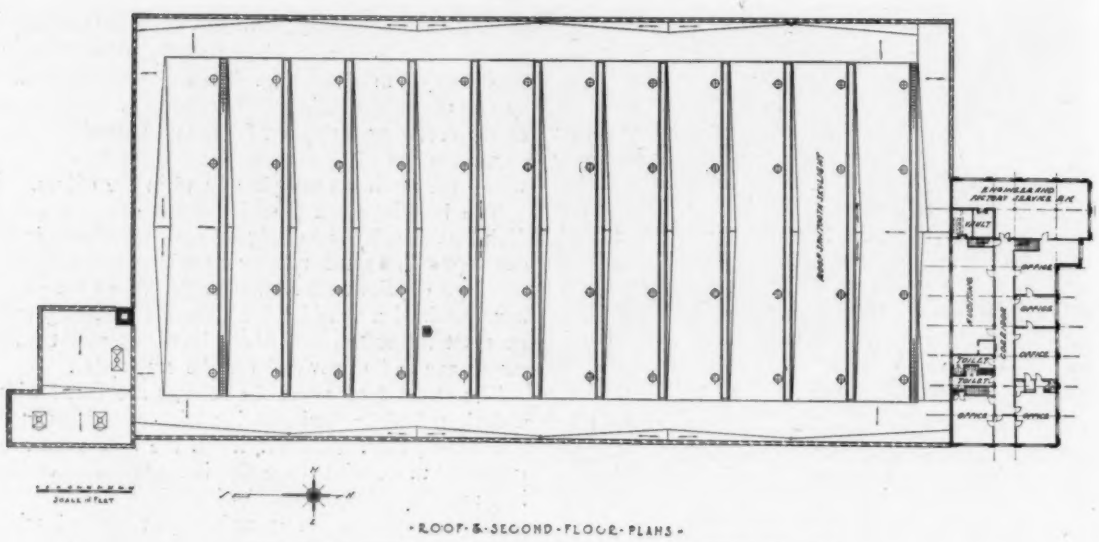
PLAN OF GROUNDS OF BUILDINGS FOR WALKER VEHICLE CO. AND FEDERAL ELECTRIC CO.

The buildings are heated throughout by direct cast iron wall radiation and the same type of radiators are placed at the bottom of the saw-tooth skylights. The steam is circulated by an automatic vacuum system of heating. An automatic sprinkler system covers the entire plant and offices. The floors of the receiving, shipping, forge and assembling departments are of cement, and maple floors are used where the machines are placed and in the offices.

The buildings are placed quite a distance from 87th Street and a well-designed parking scheme is in development, a much narrower parking space is provided on the State Street frontage. When the trees have attained a considerable growth the setting will be most attractive. Baseball diamonds and tennis courts are to be provided for the employees.

The street fronts and the returns are faced with a dark red shale paving brick laid in dark mortar and sunk joints. The offsets in the buttresses are generally made with stone, but in some instances the intermediate offset is capped with brick on edge. The terra cotta panels are glazed, cream colored with light green spots and deep blue background. The sills and copings are of stone. By placing the pilasters which support the ends of the roof girders on the outside, a very pleasing effect is secured and the usual monotony of a long low wall is overcome. Such a treatment also gives an unbroken wall line on the interior and simplifies the steam pipe work. One who is interested in the designing of good



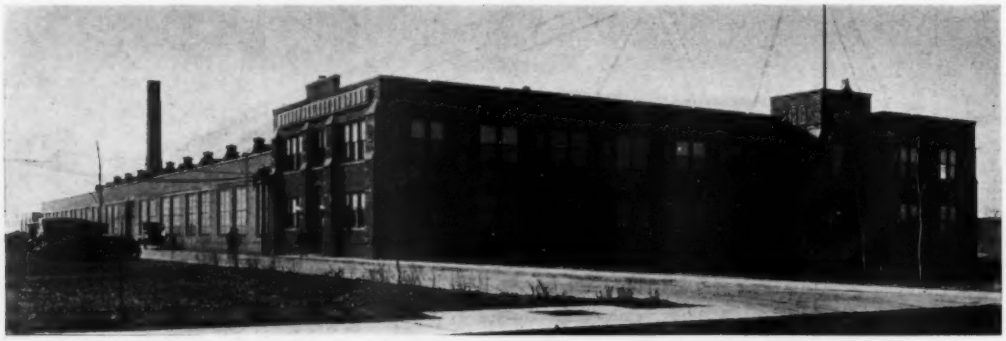


ROOF & SECOND FLOOR PLANS

BUILDING FOR WALKER VEHICLE CO., CHICAGO, ILL.

brickwork will find these very valuable examples.

Mr. Nimmons was one of the pioneers in the application of good architectural designing to industrial buildings and one of the first architects who made such buildings appear to be other than what has aptly been described as "a square box shot full of holes." His work has individual characteristics developed to a high degree and is never sensational or bizarre. In addition to this, all of the structural and mechanical features of the buildings are designed within the organization. The production of the proposed output is carefully studied and the planning and arrangements developed so that efficient and economical production is assured.



VIEW FROM NORTHEAST

BUILDING FOR WALKER VEHICLE CO., CHICAGO, ILL.

GEORGE C. NIMMONS & CO., *ARCHITECTS*

GROUP OF HOUSES AT LANCASTER, PA., IN WHICH LINOLEUM IS USED FOR ALL FINISHED FLOORS THROUGHOUT EACH HOUSE

LINOLEUM and Its PROPER APPLICATION

IT is proposed in this article to acquaint architects with the use and adaptability of linoleum as a structural element. The use of linoleum as a flooring is, of course, widely known, but it is believed that it is not so well understood just to what considerable extent linoleum may, owing to the great advances made in its manufacture, be regarded as a floor finishing material where permanency, sanitation and the ability to withstand hard usage are essential.

Linoleum takes its name from one of its principal ingredients, linseed oil (*linum, flax and oleum, oil*). The oil is oxidized by exposure to the air until it hardens into a tough, rubber-like substance, and it is then thoroughly mixed with powdered cork, wood flour, various gums and suitable color pigments. The resulting plastic mass is pressed on burlap by means of heavy calenders. This "green" linoleum is then cured and seasoned.

There are today five principal kinds of linoleum made. They are:

(a) Plain linoleum—of solid color without pattern—the heavier grades of which are used for covering the decks of battleships, and hence are known as Battleship Linoleum.

(b) Inlaid linoleum, in which the colors of the pattern go through to the burlap. There are two kinds of inlaid—straight line inlaid and granulated inlaid.

(c) Jaspé linoleum, which may be considered a species of inlaid linoleum, since the colors run clear through the fabric. It presents an appearance somewhat like moire silk.

(d) Granite linoleum, which is also a variety of inlaid. It has a mottled appearance, resembling terrazzo.

(e) Printed linoleum, which is simply plain linoleum with a design printed on the surface with oil paint.

Cork carpet resembles plain linoleum, but the cork used is not so finely ground, the oxidized linseed oil is softer, and the "mix" is not calendered so hard.

Linoleum, like any other product is only good when it is properly handled. And, perhaps the main retardant to the use of the heavier grades is the fact that it has been so often unskillfully employed. One

APPLYING CEMENT TO THE FELT

After the paste has set the edges of the linoleum are lifted and waterproof cement is applied to the felt as far back as the paste will permit. This insures water-tight joints.

correct manner of laying linoleum over rough wood or concrete bases is to paste it down over a layer of heavy felt paper and seal the joints with waterproof cement. It is in improper jointing that linoleum has at times not been satisfactory. The same skill of practice or knowledge that a man must have in laying a wood floor is necessary when linoleum is used, and no more. It is a grave mistake to suppose that because linoleum is laid in broad areas and with few joints that the accuracy of this jointing may be slurred. Moisture beneath a wood floor will create

CUTTING JOINTS AND MATCHING SEAMS

Both overlapping seams are cut through at the same time. A perfect joint results. Seams fitted in this way are almost invisible.

the same bad effects as it will beneath the linoleum floor. Good craftsmanship and a proper knowledge of how to handle linoleum is every bit, and no more necessary than in other materials.

The advantages of the felt underlayer are strongly urged by the manufacturers. The use of felt, it has been found, increases the life of the linoleum, makes an elastic floor surface and, therefore, easy to walk on. It serves as a deadener of sound and it makes a much warmer floor in winter and cooler in summer. It prevents bulging due to expansion, and when the felt is thoroughly pasted to the linoleum, also prevents contraction. Further, in case of repairs beneath the floor, the linoleum can be readily removed without damaging it.

The preliminary condition of the under floor where linoleum is to be laid is of the utmost importance. If laid on a wood base, it should be well dried and seasoned, the surface smooth, all cracks filled and any protruding knots or nails smoothed down. Similar precautions must be taken when laying on a concrete base. New concrete floors are never sufficiently dry in less than three or four months from time of laying, depending on seasons and the state of weather. Moisture on the underfloor neutralizes the cement, and sets up mildew. It is particularly recommended when linoleum is laid in basements, which are seldom sufficiently dry to avoid moisture, that the floor be waterproofed.

It naturally follows that it is necessary to have the felt foundation for the linoleum perfectly dry. It should be allowed to stand a sufficient length of time to accomplish this, which will be in normal conditions from eight to twelve hours. It is essential that the felt undersurface should be as carefully laid and fitted as the linoleum itself. The edges should be carefully "butted," else ridges will occur. Seams should fit closely and neatly, particularly around any built-in furniture, radiator feet, pipes, etc., thus insuring a good job.

Briefly described, the proper way to lay linoleum is to begin at the wall. The material is pressed closely to the wall and cut with a special knife to fit every contour. In fitting around pipes or other projections, the linoleum should be cut neatly from the nearest edge of the piece, along a straight line, and just enough material should be removed to insure a snug and perfect fit. It is in this cutting and accurate fitting, which should receive careful attention, that the long life of the linoleum is assured.

The correct method of applying the paste and of

ROLLING THE LINOLEUM

The use of the roller secures good adhesion and makes the seams practically invisible.

cutting and fitting the linoleum is shown in the accompanying illustrations and captions.

Undoubtedly prejudice against the use of linoleum, if any well formed prejudice exists, is due to ignorance of the great advance made in its manufacture. The earlier form of light weight, surface printed linoleum has given place to a heavier sort, and one where the colors go clear through and are thus permanent and brilliant during the entire life of the floor. Further, there has been brought to the production of linoleum all the resources of good art, with the consequent appreciation of good color, until today one may have linoleum floors that vie in attractiveness of good surface and fine color with the early type of hardwood floors covered with Eastern rugs, and give a most pleasing effect.

That this is no exaggerated statement can be proven in a most unusual manner. Seldom will manufacturers have opportunity to place their product in actual use, at all times under their observation.

One of the largest of the companies now producing linoleum has its plant at Lancaster, Pa. This plant covers a large area and provides the most excellent modern housing facilities for officers and their families.

In this section where reside the officers of this company, a group of modern houses has been erected. Every one of these houses in all of their rooms, has rough underfloors on which linoleum is laid as a finished flooring material. These floors receive all the hard usage in the rooms devoted to the domestic routine and in the more formal rooms of the house, the floors are laid in colors and patterns which very effectively carry forward a certain well considered decorative scheme.

There is to be found an undoubtedly practical demonstration as to the use of linoleum. Its adaptability of laying on all sorts and intricacies of floor planning, its durability and what is so often ignored when linoleum is considered, its artistic possibilities.

And it is the subject of artistic adaptability that may be considered before closing this article. The wide range of colors and sizes of patterns permits the use of linoleum in every room in the house. The sense of scale or size of a room may be preserved and even accented by the choice of the size of the pattern. The color scheme can, in the same consistent manner, be carried forward. In fact, if the home dweller will cast aside prejudice where any exists and cover his floors with linoleum, he may find, no matter how highly developed is his artistic taste, that it will not be affronted. He will have floors that are warm and airtight. Floors that are resilient, over which small children may play and fall with safety. And, with this non-absorbent surface he will have a floor as sanitary, as easily cleanable as any that can be laid. Furthermore they will not require refinishing from year to year.

Of course, these advantages in the home are equally desirable in any structure, whether it be the unstable platform of a battleship, driven head-on into the teeth of a gale, or in the aisle of a church where the belated worshipper may noiselessly find his pew without disturbing the entire congregation.

DINING ROOM FLOOR IN HOUSE IN LANCASTER, PA., LAID WITH LINOLEUM. NOTE THE RUGS, SPREAD IN USUAL WAY AS ON WOOD FLOORS

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Comfort, particularly on a floor used for business or where workers have to be on their feet for long periods, is essential. Because of its resiliency, linoleum insures this desirable condition.

Durability, the essential feature of economy in any floor, is served by linoleum. As the material has no grain, it cannot splinter, and since it is elastic, it is not liable to crack, crumble or "sand" as do other types of floors.

The also important feature of a sanitary floor-covering is absolutely provided by linoleum. Being seamless and non-absorbent, it is perfectly sanitary.

Ease in cleaning is naturally better served because of the large area of the floor free from cracks.

While linoleum is not fireproof it will be easily understood, that used in place of wood floors, it largely decreases the volume of combustible material required for flooring purposes, especially since wooden sleepers, which must be imbedded in the concrete slabs where wood floors are to be laid, are not required to hold linoleum in place.

That linoleum is easy to install has been clearly shown by the foregoing description of method and the accompanying illustrations.

It would, therefore, appear in view of all the facts that there is economy in the use of linoleum as a floorcovering and that with this desirable feature are combined many others that are considered essential to floors in whatever location or under any of the varying conditions that may be present.

CURRENT NEWS

Happenings and Comments in the Field of Architecture and the Allied Arts

A Fine Exchange of Unselfish Recognition

AS an aftermath of the celebration of the thirtieth anniversay of the founding of the Universary School of Architecture recently held in the handsome new Alfred C. Harrison Hall amid most appropriate ceremonies, I am told by a friend who was present that there was a very charming incident, much to the credit of all concerned, states a correspondent to the Philadelphia *Ledger*.

When the French delegate from the "Société des Architectes Diplomes" handed to the Provost of the University, with the usual flattering remarks, the medal which had been awarded by the French architects to the school the Provost handed it to Prof. Warren P. Laird, who has been its soul, as well as its head, and has brought it to the point when it has been made worthy of the distinction from a foreign nation.

Prof. Laird, with perhaps exaggerated modesty but with what the French would describe as a *beau geste*, turned to Prof. Paul Cret and handed the medal to him.

It is not often that heads of institutions are so ready to recognize the men who, in less conspicuous positions than their own, have borne the burden of the day; but while fully recognizing all that Dr. Cret has meant to the School of Architecture of the University of Pennsylvania, one likes to feel that all appreciate the splendid work done by Prof. Laird, whose monument is the school itself and who has surrounded himself with such men as Dr. Cret, who have cast luster upon the work.

Summer Classes in Architecture

University of Michigan College of Architecture Announces Summer Session

BEGINNING July 5 and extending through to August 26, the University of Michigan will conduct classes in architectural design, freehand and instrumental drawing, painting and also an art teachers' course. This work will be under the direction of the College of Architecture and will afford an opportunity for those whose work or circumstances prevent taking the regular courses, to obtain instruction that should prove of great value to them.

The fall semester begins September 27.

A Correction

IN our issue of April 27, page 539, an error of tabulation occurs. In the second and third items from the bottom of the page, the entries in the three right-hand columns were interchanged. The residence at Portland, Me., contained 80,352 cubic feet and cost $43,634, or .543 per cubic foot. The residence at Birmingham, Ala., contained 38,688 cubic feet and cost $5,000, or .129 per cubic foot.

New York Society of Architects

MANY matters of City and State wide importance were discussed at the April meeting. A keen interest marked the proceedings throughout.

The eleventh issue of the Society's Year Book was reported in process of circulation among the architects of the City and State. Each member of the profession receives gratis a copy of this valuable

handbook which is recognized as a standard work of reference for practising architects.

Among the matters discussed were the Post Office Regulations controlling the installation of mail chutes in business buildings. It was urged that these regulations be modified to meet the requirements of various types and sizes of buildings.

Strong comment was aroused by the practice which still obtains of employing inexperienced men lacking essential qualifications as architects of important buildings. One such instance was mentioned in which a public schoolhouse in an outlying town not far from New York City was recently entrusted to a mere tyro in the profession. Moreover, cases are reported in which men in the employ of the City are surreptitiously and in violation of the law practising as architects.

The Committee of City Departments reported progress on the bill of Supt. Miller for the restraint of unauthorized practitioners which the Committee is taking up with Mr. Miller.

Architects Elect New Officers

THE Reading (Pa.) Architectural Society elected the following officers at a recent meeting: President, Charles H. Muhlenberg; vice-president, Claude B. Mengel; secretary-treasurer, Harry Maurer; directors, Miles M. Dechant and Raymond J. Richardson.

Head of Armour Institute of Technology

HOWARD M. RAYMOND has been appointed acting president of the Armour Institute of Technology, Chicago, to fill temporarily the vacancy caused by the recent death of Dr. F. W. Gunsaulus. Acting President Raymond has been connected with the institute for the past twenty-six years, serving as Dean of Engineering since 1903.

Kansas City Architects Announce New Service Bureau

Designs and Supervision for Houses Costing $6,000 and Less Will Be Available at Nominal Cost

KANSAS CITY, Mo., architects are organizing to aid the small home builder in the solution of the problem of the family that has less than $6,000 for a house.

These architects will seek to design compact, economical, but architecturally attractive houses of six rooms and less.

The Architect's Small House Service Bureau of Kansas City will consist of members of the Kansas City chapter of the American Institute of Architects, but will be open to any recognized architect of this section. The tentative officers are Ernest O. Brostrom, chairman; A. S. Keene, vice-chairman; A. W. Archer, secretary, and W. W. Rose, treasurer.

The organization is expected to be complete in the very near future.

The bureau will be self-supporting, deriving its income from a nominal fee, to vary from $18 to $32 a house. The patron of the bureau will receive complete plans and specifications of the design chosen, a quantity survey on which to figure costs, advice as to contractors and supervision. Architects probably will contribute about $100 each to finance the bureau, receiving on this an 8 per cent. annual return. Any earning above that will be spent in research in the interests of better and more economical design and construction.

Many prominent architectural firms of Kansas City and vicinity have already definitely affiliated themselves with the bureau.

National Memorials Committee Issues Warning

THE National Committee of Memorials does a public service, states the detroit *Free Press* editorially, when it suggests to the American Legion and to all others interested in the subject that they beware of memorial projects fostered by commercial interests, and asks that posts and departments of the legion withhold their approval of any memorial project until all the plans, financial and otherwise, are submitted to national headquarters. Memorials of the Civil War were erected all over the country, usually in the form of small monuments. There are still evidences of sincere patriotism, but, unfortunately, the evidences of bad taste which many bear sometimes speak also with loud voice. There has been no tendency since the Great War to follow the Civil War example in the erection of innumerable small commercial monuments, but the fact that so many mistakes were made half a century ago is indication that mistakes may still be made. Careful deliberation and expert advice are needed upon every memorial project, because such work is done for the centuries and must stand severe tests of time and criticism.

Information Bureau for New York State Contractors

IN order to supply complete information to contractors for all New York state departments, the American Surety Company of New York has opened a State Surety Bond Bureau at 148 State street, Albany. The service of this bureau will be to furnish, without cost to its clients, accurate contract news from every department as soon as the information is made available to the public.

The State Surety Bond Bureau will be under the direction of Farrington Smith. The work will be comprehensive, covering not only construction work but also supplies of every kind. Some of the services of the bureau will be daily bulletins containing notices of all state calls for bids on purchases, sales and construction work; the furnishing of bidding blanks and specifications to all contractors interested; telegraphic notice of bid openings and awards; filing

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of bid papers; reporting of bid openings, with prices.

The office of the bureau will be entirely distinct from the Albany branch of the American Surety Company, which is located at 100 State street.

Historic St. Paul's, in Washington, D. C., Destroyed by Fire

OLDER than the District of Columbia, and a relic of the revolutionary days, St. Paul's parish church, in Rock Creek cemetery, was recently destroyed by fire with priceless records of early Washington history. All that remains of the historic edifice are the four walls, erected in 1776. The cause of the fire is unknown.

St. Paul's church was preceded in 1719 by a frame chapel, of which the Rev. John Frazier was rector. The Rev. George Murdock, who was inducted by Charles Calvert, governor of Maryland, in 1727, was the first incumbent. He served 34 years and died in 1761.

"A National Landmark"

THE New Technology, the home of the Massachusetts Institute of Technology, is well named by Stone & Webster, the builders, the National Landmark. Located on the Cambridge embankment of the Charles River, this splendid group has through the efforts of its architects and builders, slowly grown until it today stands a well completed work. When one scans the pages of a monograph, issued by Stone & Webster, the mechanical excellence of which is beyond criticism, it will be seen how pardonable is the builders' pride in their work, and how modestly they express that pride in the illustrated book they have so very cleverly prepared.

It is in such complete accord between architects and builders that we may hope for the further continuance of our architectural development. It is not alone in the perfection of detail of a builder's organization that such excellence of performance is achieved. It is because the builder is becoming more and more a higher and better craftsman and because he is bringing to his tasks all the elements of good art that architects bring to theirs. When all builders in this country realize how essential it is to develop this fine spirit of co-operation and efficiency, we shall have further "National Landmarks" that by the splendid lessons which their forms inspire will hasten the attainment of a better Americanization.

We infer that this excellent monograph on the New Technology will be available to architects and we believe they will find its possession a valuable addition to their working library. Stone & Webster of Boston are to be congratulated on having made a fine contribution to the literature of our architectural progress, in this finely prepared illustration of a well-executed group of buildings.

PERSONALS

Franklin J. Carlisle, architect, 452 West Federal Street, Youngstown, Ohio, desires manufacturers' latest catalogs and specifications to complete his files.

Kemper Nomland, architect, has moved his offices from 312 to 317 Southwest National Bank Building, Oklahoma City, Oklahoma.

Ross Love Henderson, architect, announces the opening of an office for the practice of architecture at 740-742 David Whitney Building Detroit, Michigan.

George Bain Cummings, architect, formerly of Lacey, Schenck & Cummings, will continue the practice of architecture under his name, with offices at 602-604 Security Mutual Building, Binghamton, N. Y.

William Alciphron Boring, architect; Edward Lippincott Tilton, architect; Ernest Greene, architest, and Boring & Tilton, architects, announce the removal of their offices from 52 Vanderbilt Avenue to their new building at 141 East Forty-fifth Street, New York City.

Wm. H. McKay begs to announce the opening of a new office and studio at 179 West Rock Avenue, New Haven, Conn., for the practice of architecture. Manufacturers' catalogues and samples are requested.

Charles H. Alden, architect, announces the removal of his offices to 358 Empire Building, Seattle, Wash.

Announcement is made that John F. Jackson, architect, has moved his office to 1819 Broadway, New York City.

Elmer E. Green, architect, has resumed his practice and has reopened offices in the Arcade Building, Seattle, Wash., for the general practice of architecture.

The office of John Russell Pope, architect, has been removed to 17 West Forty-sixth street, New York City.

Roy Seldon C. Price, architect, has moved from 1705-1707 Arcade Building, St. Louis, Mo., to 2622 San Marino street, Los Angeles, Cal.

THE BUILDING SITUATION in the MIDDLE WEST

(Special Correspondence to THE AMERICAN ARCHITECT*)*

CHICAGO.—The long-expected showdown between building contractors and union building labor has arrived. The dispute over the proposed wage reduction has been brought to a focus by an announcement on the part of the contractors that all building now in progress will be brought to a standstill. It is possible that the matter may be adjusted by mutual concession before this review reaches print, but such an early settlement of the dispute is not expected by contractors, unions or the general public. Rather a long-drawn-out contest is the expected course of the difficulty.

As previously reported in these columns, the present impassé results from a determination on the part of building contractors that the public should not be asked to pay as much for union labor as during the war period. Acting upon this assumption, a wage reduction was proposed which would cut the pay of skilled labor in the building trades from $1.25 per hour to $1.00 and the pay of unskilled workmen from $1.00 per hour to 70 cts. per hour. The suggestion at first indignantly rejected by the business agents and officials of the unions was later submitted by referendum vote to the union members and in the case of practically every union in the Building Trades Council was rejected by a very large majority. Counter proposals of arbitration were rejected by the associations of contractors and the lockout order followed.

If the firmness of the respective sides continues, the present small volume of building in Chicago will be virtually paralyzed. One of the large items of construction upon which work will be stopped is the Federal Reserve Bank Building on which steel construction is now in progress.

On the other hand, if the present dispute leads to a satisfactory adjustment of wages, equal in reduction to the amount suggested by the contractors, the crisis will have been justified because it will loosen a very large volume of building all over the city which has been held up pending a readjustment of building costs, both in materials and labors.

The announcement of a suspension of building activities has been sent out to the fifteen hundred members of two principal contractors' associations—The Associated Builders and the Building Construction Employers' Association.

ALMOST equalling in interest the dispute between the contractors and union builders, are the revelations which are coming forth as the result of the activities of the joint legislative building inquiry in progress in Chicago under the supervision of State Senator Dailey. A very unsavory state of affairs apparently has been uncovered by this legislative probe. Two general lines of investigation have been followed and each line was productive of results. It has been very clearly shown, according to announcements of the members of the committee, that there has been a great deal of high-handed extortion on the part of union agents on building projects, and it has been almost as clearly revealed that there is an iron ring around Chicago that effectually precludes the use of mill-work made in other cities, whether by union or non-union shops. It has also been intimated that it is extremely difficult to buy lumber or other building supplies, unless the material is bought through Chicago representatives of the various lines who are members of local associations governing the various trades.

The exclusion of outside mill-work has been made the previous basis for Federal investigation here and large numbers of indictments are pending against local manufacturers, contractors and union agents, but the legislative probe is likely to result in a more general purification of the building atmosphere. State and Federal grand juries are to be impaneled for immediate action, and it is announced that sufficient evidence is already at hand to warrant, perhaps, thirty additional indictments.

THE Dailey Investigating Committee is not the only legislative force now affecting Chicago building. Tenant-favoring legislation has been making progress in the state legislature and many of the leasing provisions formerly in vogue here seem to have been swept by the board. This legislation, while heartily hailed by the tenantry of the city, is having a very dampening effect upon the ardor of those who formerly planned to erect apartment buildings as a matter of investment. It is estimated that the tenant measures—chief of which is the so-called Kessinger bill—will have the effect of modifying somewhat the extensive building program which was in contemplation before the legislation became so certain of enactment.

The record building permit of the season has just been granted to the Illinois Merchants' Bank for the erection of a skyscraper bank building at 223-241 South LaSalle Street, which is immediately opposite the Federal Reserve Bank Building, already under construction. It is estimated that the new bank, for which the permit has just been issued, will cost $9,000,000. It is announced, however, that construction on this new building will not begin until next year, the builders having the hope that labor and supplies will be somewhat lower at that time.

The permit granted the bank is of interest, because it is the largest issued under a comparatively recent ruling which makes the fee 40c. per thousand feet of cubic space, as compared with the old rate of 10c. per thousand. The fee under the 40c. rate amounted to $8,628.50. Graham, Anderson, Probst & White are the architects.

Building permits for April will break records, particularly in view of this large permit so recently issued. Mainly, however, the permits for the month

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are for smaller structures, including at least a fair number of apartment permits.

ARCHITECTS were interested in the meeting here this week of the Millwork Cost Information Bureau, which has about 400 members, who are manufacturers of millwork in various parts of the country. The millwork manufacturers discussed the possibility and the expediency of adopting a uniform standard for all millwork, such as has been proposed by the standardization committee of the National Lumber Manufacturers' Association. Closer co-operation on the part of the architect in preparing detail of millwork to simplify quantity estimates by manufacturers was also bespoken by the manufacturers.

BUILDING CONDITIONS on the PACIFIC COAST

(Special Correspondence to THE AMERICAN ARCHITECT)

SEATTLE.—Adjustment between the various mill groups of sheet metals has steadied the market here, producing a well-defined increase in the movement. Stocks are heavy, however, and there may be little more buying on the new prices. Similar conditions prevail as to pipe, which has taken a reduction of about 5 per cent. in the basic price. This reduction has come too late to have any appreciable effect upon the season's building.

It is the general opinion here of jobbers in sheets and pipe that the market has now hit bottom. This will serve to quiet apprehensions in several commodities, as lumber is known to have reached the maximum at which it can be produced. Cement will show no recessions, according to statements of jobbers here, as the road-building program will consume all that can be produced during the coming six months without any recourse to the influence of the construction market. Sufficient legislation was put through during the past two years to represent several hundred miles of hard surfaced road, and three plants in Washington, and one at San Francisco, will be called upon to take care of these requirements. Road building on the coast has become almost a mania, and no one can foresee where it will stop. Long, hard-surfaced longitudinal tourist routes are planned, with laterals across each of the three states. Jobbers declare there can be little hope for recessions in cement prices, so long as this mania is on.

The nail market is stronger, although coast jobbers have not begun to quote on the replacement basis. Some of the mills in advancing from $3 to $3.25 base have projected a little strength into the market. There is already much complaint against the cost of nails, and it is seriously interfering with wood construction.

Construction activity in Alaska will be the heaviest this season since the beginning of the world war, according to contractors and builders, as a result of the Government railroad work and actual oil discoveries following a series of experimental drillings. In excess of 2,500 people have passed through this port on their way to the north within the past 60 days.

Interest in downtown real estate at Seattle was intensified this week through the leasing of a modern two-story building site on a retail basis of $607,500. Wooden construction now in the property will be razed, and a modern two-story row at an expense of $100,000 will take its place. It will have 20-foot stores and lofts 80 x 108 feet, suitable only for high-class mercantile purposes.

Charles H. Frye, the leading meat packer of the North Pacific coast, will erect a factory and warehouse costing $250,000 at Connecticut and Charles streets, in what is known as the tide-flats or southern industrial section of the city. It will be two stories, of heavily constructed mill and reinforced concrete, 660 feet long and 163 feet deep with a frontage of 660 feet on Sixth avenue south. Loading and delivery platforms for handling meats will be built.

A new modern business block, to cost $150,000, is to be built in the University district, the suburb that comprises the University of Washington. It will be three stories in height, with an ornamental front, including a theatre to seat 1,000, without steps of any kind. The structure will be 103 by 111 feet. Six stores are planned for the ground floor, 16 offices for the second floor, and seven apartments for the third floor. Automatic elevator service will be provided. A first mortgage bond, issued in the sum of $55,000, covering the property and improvements, has been purchased by the Seattle Title Trust Company, and will be offered for subscription on a basis to net the investors 7 per cent.

The fir lumber market is steady for the week with some softening in special cuttings. Vertical grain flooring, finish and long dimension are nearly cleaned out. Eastern buyers have placed standing orders with some of the fir mills for long dimension. Average prices taken by the mills at the mill were $52 for vertical grain flooring, $16 for slash grain flooring, $45 to $53 for stepping, $23 for ceiling, $18.50 to $23 for drop siding, $12.50 to $15 for boards and shiplap and $11.50 for dimension. While inquiries from the middle western and eastern territory served by the railways are light, there has been a brisk increase in water shipments to the Atlantic seaboard. Production at the mills is 36 per cent. below normal at 53,900,930 feet, and new business of 1,600 cars for rail delivery and loading of 1,454 cars.

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